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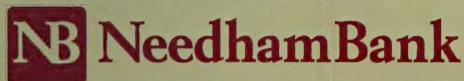
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MARCH 21, 2015



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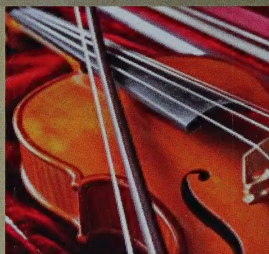
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Welcome

I love live music. There's something about watching a performer put it all out there that really connects with me. It's more than listening to a recording or watching something on video; it's personal. An experience is created right there and then. With live music, there's the opportunity to hear a familiar song in a new way, as well as insight into why a song was written and best of all - that look from the artists when everything clicks and they're in the groove. That's what live performance is all about. What a great opportunity we have to experience all this right in our backyard.

The Great Hall Performance Foundation is thrilled to offer you the third season of the Great Hall Concert Series. What a fantastic line-up we have to share with you this year. Cool jazz from a master guitar player, folk music offered up by a true legend, classics from an ensemble celebrating 200 years of performance excellence, and the unique experience of seeing a classic silent film with a newly composed score performed live. Where else can you get that kind of diversity and quality without even having to pay for parking?

None of this would be possible without the support of our main sponsor, The Needham Bank, our other key sponsors and our program advertisers. These business partners are committed to live music, to our community and to making the Great Hall Concert Series a resounding success. We also thank the Town of Needham, the Board of Selectmen and the Town Manager for their unwavering support. Please make a point of thanking our sponsors and partners when you visit them, as well as our friends in Town Hall when you have business there. Finally, we are so fortunate to have a great partnership with The Berklee College of Music and the Needham Schools Fine and Performing Arts Department. Offering Needham's music students the opportunity to perform on our stage is a special pleasure for us and we have been blown away by the talent these young people bring to each show.

Whether you're a local Needhamite or a visitor from out of town, we welcome you to the show. Sit back, let the live music experience wash over you, and don't forget to tell your friends how great this show was. The Great Hall Performance Foundation Board and our sponsors are confident each show this season will be something talked about long after the lights are turned back on and the chairs stacked. And to be sure, we're already working on a line-up for next season that will be even more exciting.

Thank you for joining us tonight.

Shawn Rock,
President, Great Hall Performance Foundation

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*On the platform
Needham Center
Rail Station*

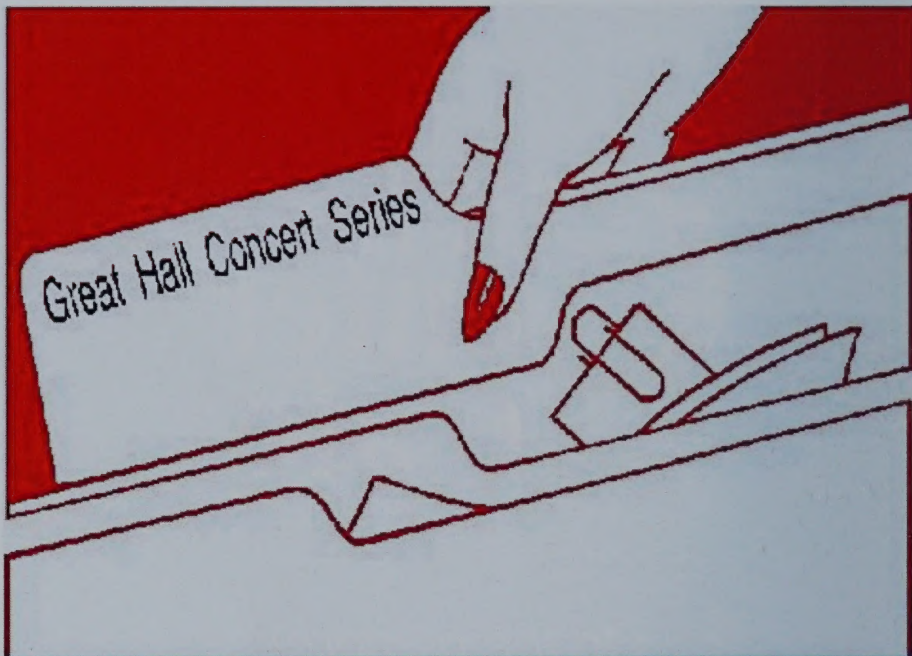
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Lunch is served until 3:00pm



Featured Program

The Handel and Haydn Society March 21, 2015 at 8:00 pm



Americans, and contributed to the development of classical music in this country. The ensemble was inducted into the American Classical Music Hall of Fame in 2002.

The Handel and Haydn Society began its tradition of Historically Informed Performance (HIP) in 1986 under Christopher Hogwood. Through HIP, audiences have the opportunity to hear the unique textures and dynamics afforded by period

instruments and orchestras – to hear the music as the composer intended.

Founded in Boston in 1815, the Handel and Haydn Society (H+H) is America's oldest continuously performing arts organization, and is celebrating its Bicentennial in 2015. In the early 19th century, a small group of music lovers in Boston recognized the importance of excellent music to the well-being and civic life of our young democracy. They formed the Handel and Haydn Society, named for the two giants of the Baroque and Classical eras, and representing the "old" and the "new."

H+H's first concert, in 1815, featured excerpts from Handel's *Messiah* and Haydn's *The Creation*. Throughout the 19th century, H+H introduced many of the greatest choral masterworks to

H+H places a high priority on its role as community partner, and includes all citizens in the community through broad outreach efforts. Established in 1985, H+H's award-winning Karen S. and George D. Levy Education Program reaches 10,000 students each year throughout Greater Boston, many in underserved communities. H+H also maintains partnerships with area cultural and higher education institutions, including Boston Public Library; the Museum of African American History; Massachusetts Institute of Technology; New England Conservatory; and Harvard University.

Please note that the recording of or taking pictures of this performance is strictly forbidden. Also please make sure that your cell phone, pager, or any other electronic device in your possession is shut off for the duration of this concert. Many thanks for your cooperation in this matter.

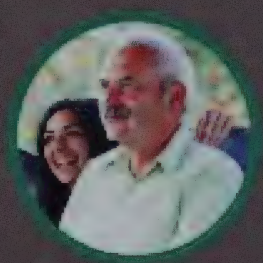
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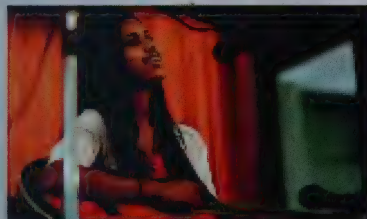
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2014-2015 Season

**The Berklee Silent Film
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at 8:00 pm

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Silent Film Orchestra (BSFO) will be bringing that excitement to Needham. Each year, a group of talented students compose a new score for a classic film and we'll get the unique privilege to hear the results of their passion and hard work.

Coming Soon!

We will soon announce the lineup for the **2015-2016 Season**, featuring classical, jazz, pop, and ...something a little different!

Join our mailing list, and be the first to know:

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HANDEL+HAYDN SOCIETY

HARRY CHRISTOPHERS ARTISTIC DIRECTOR

Saturday, March 21, 2015, 8pm
James Hugh Powers Hall, Needham

Ian Watson, *harpsichord and director*

Sinfonia in G Major

Tomaso Albinoni
(1671-1751)

Hear My Prayer, O Lord

Henry Purcell
(1659-1695)

Pavane and Chacony

Purcell

Christe qui lux es et dies

William Byrd
(c. 1540-1623)

Agnus Dei (from Mass for Four Voices)

Byrd

Ave verum corpus

Byrd

Sonata, Op. 1, No. 12, Variations on *La Folia*

Antonio Vivaldi
(1678-1741)

INTERMISSION

Nulla in mundo pax sincera, RV 630
Sonja DuToit Tengblad, *soprano*

Vivaldi

Cantata BWV 4, *Christ lag in Todesbanden*

J.S. Bach
(1685-1750)

HANDEL AND HAYDN SOCIETY PERIOD INSTRUMENT ORCHESTRA AND CHORUS

Harry Christophers, *Artistic Director*

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Aisslinn Nosky, *Concertmaster*
Susanna Ogata

VIOLA

Jenny Stirling
Anne Black

CELLO

Guy Fishman

BASS

Anthony Manzo

HARPSICHORD

Ian Watson

SOPRANO

Sarah Brailey
Sonja DuToit Tengblad

ALTO

Katherine Growdon
Emily Marvosh

TENOR

Stefan Reed
Patrick T. Waters

BASS

Woodrow Bynum
Jacob Cooper

Ian Watson, *harpsichord*, has been playing with the Handel and Haydn Society since 2008 and was named Resident Conductor in 2014. Born in England, Watson has appeared as soloist or conductor with the London Symphony, London Philharmonic and Royal Philharmonic Orchestras, Scottish Chamber, English Chamber, Academy of St. Martin in the Fields, English Baroque Soloists, and The Sixteen among other ensembles. He was invited to be the assistant conductor, organ, and harpsichord soloist and continuo player for Sir John Eliot Gardiner's Bach Cantata Pilgrimage. He has also been featured on numerous recordings and film soundtracks including *Amadeus*; Polanski's *Death and the Maiden*; *Restoration*; *Cry, the Beloved Country*; and BBC's *David Copperfield*.

In 2014, he made a critically-acclaimed debut directing the Baroque Band in Chicago and recently led a performance of Beethoven's Triple Concerto and Ninth Symphony in Mechanics Hall, Worcester with Arcadia Players. He is now music director at First Parish in Lincoln and artistic director of their Live in Lincoln Center concert series.

ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the **HANDEL AND HAYDN SOCIETY (H+H)** is considered America's oldest continuously performing arts organization. It celebrates its Bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music making. Its Period Instrument Orchestra and Chorus are internationally recognized in the field of Historically Informed Performance, using the instruments and techniques of the composer's time. Under Artistic Director Harry Christophers' leadership, H+H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities.

Henry Purcell: *Hear My Prayer, O Lord*

Hear my prayer, O Lord, and let my crying
come unto Thee.

William Byrd: *Christe qui lux es et dies*

Christe qui lux es et dies,
Noctis tenebras detegis,
Lucisque lumen crederis,
Lumen beatum praedicans.

Precamur Sancte Domine,
Defende nos in hac nocte,
Sit nobis in te requies,
Quietam noctem tribue.

Ne gravis somnus irruat,
Nec hostis nos surripiat,
Nec caro illi consentiens,
Nos tibi reos statuatur.

Oculi somnum capiant,
Cor ad te semper vigilet,
Dextera tua protegat
Famulos qui te diligunt.

Defensor noster aspice,
Insidiantes reprime,
Guberna tuos famulos,
Quos sanguine mercatus es.

Memento nostri Domine
In gravi isto corpore,
Qui es defensor animae,
Adesto nobis Domine.

Deo Patri sit gloria,
Eiusque soli Filio,
Cum Spiritu Paraclito,
Et nunc et in perpetuum. Amen.

William Byrd: *Ave verum corpus*

Ave verum corpus,
natum de Maria virgine,
vere passum immolatum
in cruce pro homine,
cujus latus perforatum
unda fluxit et sanguine,
esto nobis praegustatum
in mortis examine.
O dulcis, O pie, O Jesu fili Mariae,
miserere mei. Amen

Christ, who art the light and day,
You drive away the darkness of night,
You are called the light of light,
For you proclaim the blessed light.

We beseech you, Holy Lord,
Protect us this night.
Let us take our rest in you;
Grant us a tranquil night.

Let our sleep be free from care;
Let not the enemy snatch us away,
Nor flesh conspire within him,
And make us guilty in your sight.

Though our eyes be filled with sleep,
Keep our hearts forever awake to you.
May your right hand protect
Your willing servants.

You who are our shield, behold;
Restrain those that lie in wait.
And guide your servants whom
You have ransomed with your blood.

Remember us, O Lord,
Who bear the burden of this mortal form;
You who are the defender of the soul,
Be near us, O Lord.

Glory be to God the Father,
And to his only Son,
With the Spirit, Comforter,
Both now and evermore. Amen.

Hail true body,
born of the Virgin Mary,
who truly suffered, sacrificed
on the cross for man,
from whose pierced side
flowed water and blood,
be for us a foretaste of heaven
in the test of death.
O sweet, O pious, O Jesus son of Mary,
have mercy on me. Amen.

William Byrd: *Agnus Dei*

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, grant us peace.

Antonio Vivaldi: *Nulla in mundo pax sincera*

Aria

Nulla in mundo pax sincera
sine felle; pura et vera,
dulcis Jesu, est in te.

In this world there is no honest peace
free from bitterness; true and pure
peace, sweet Jesus. lies in Thee.

Inter poenas et tormenta
vivit anima contenta
casti amoris sola spe.

Amidst punishment and torment
lives the contented soul,
chaste love its only hope.

Recitative

Blando colore oculos mundus decipit
at occulto vulnere corda conficit;
fugiamus ridentem, vitemus sequentem,
nam delicias ostentado arte secura
vellet ludendo superare.

This world deceives the eye by surface
charms,
but is corroded within by hidden wounds.
Let us flee him who smiles, shun him who
follows us,
for by skilfully displaying its pleasures, this
world
overwhelms us by deceit.

Aria

Spirat anguis
inter flores et colores
explicando tegit fel.
Sed occulto tactus ore
homo demens in amore
saepe lambit quasi mel.

The serpent's hiss conceals its venom,
as it uncoils itself
among blossoms and beauty.
But with a furtive touch of the lips,
a man maddened by love
will often kiss as if licking honey.

Alleluia.

Alleluia.

J.S. Bach: Cantata BWV 4, *Christ lag in Todesbanden*

Sinfonia

Verse 1

Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen halleluja,
Halleluja!

Christ lay to death in bondage,
For all our sin was given;
He is once more arisen
And hath us brought true life now;
For this shall we joyful be,
God giving praise and gratitude
And singing hallelujah.
Hallelujah!

Verse 2

Den Tod niemand zwingen kunnt
Bei allen Menschenkindern,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.

That death no one could subdue
Amongst all mankind's children;
This was all caused by our sin,
No innocence was found then.

Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!

Verse 3

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibet nichts denn Tods Gestalt,
Den Stach'l hat er verloren.
Halleluja!

Verse 4

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden.
Halleluja!

Verse 5

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb gebraten,
Das Blut zeichnet unsre Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden.
Halleluja!

Verse 6

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herre scheinen lässt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Halleluja!

Verse 7

Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Halleluja!

From this came, then, death so quick
And seized power over us,
Held us in his realm as captives.
Hallelujah!

Jesus Christ is God's own Son,
To our abode he cometh
And hath all sin now set aside,
Whereby from death is taken
All his rule and all his might;
Here bideeth nought but death's mere form,
His sting hath fully perished.
Hallelujah!

It was an awesome thing that strife,
When death and life did wrestle;
And life did the vict'ry win,
For it hath death devoured.
The Scripture foretold it so,
How one death the other ate;
To scorn has now death been given.
Hallelujah!

Here is the spotless Easter lamb,
Whereof God hath commanded;
It is high on the cross's branch
In ardent love now burning;
The blood signeth now our door,
Our faith doth it to death display,
The strangler can now no more harm us.
Hallelujah!

So let us keep the great high feast
With heartfelt joy and pleasure,
Which us the Lord makes manifest;
He is himself the sunlight,
And through his own shining grace
He filleth all our hearts with light;
The sin-filled night now hath vanished.
Hallelujah!

We eat now and live indeed
On this true bread of Easter;
The ancient leaven shall not
Bide with the word of favor;
Christ would be our sustenance
And nourish the soul alone,
For faith would on none other live.
Hallelujah!

BICENTENNIAL EXHIBITION

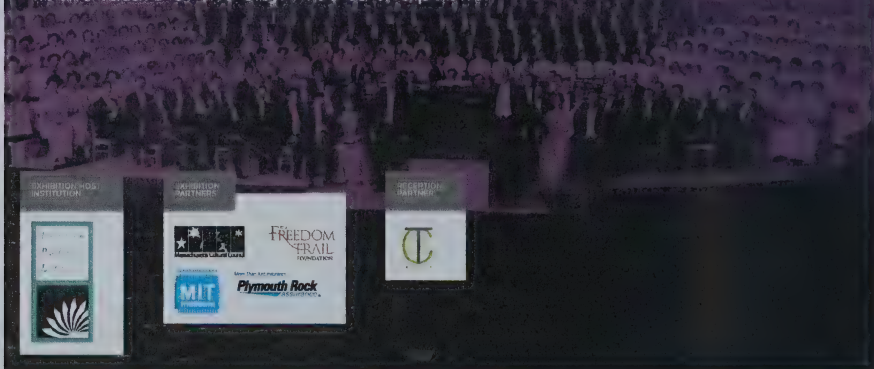
THE HANDEL AND HAYDN SOCIETY:

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MARCH 24–SEPTEMBER 5, 2015

Boston Public Library, Central Library in Copley Square

Travel through time to explore the story of H+H through historical objects, music, and interesting characters. Discover how H+H has played an important role in Boston's past and how it continually evolves to take part in the future of the city. Free to the public.



BICENTENNIAL LECTURE SERIES

THE HANDEL AND HAYDN SOCIETY: PAST, PRESENT, AND FUTURE

Music Critics Association of North America Symposium

Friday, March 27, 1–3pm

Abbey Room, Boston Public Library,

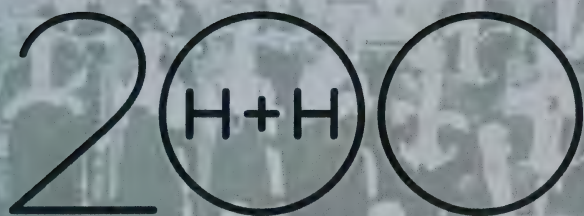
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Free admission. Registration encouraged.

Join *The Boston Globe's* Jeremy Eichler and guest panelists for a discussion on "The Handel and Haydn Society: Past, Present, and Future." This event will have broad implications for classical music, including how arts organizations can evolve and thrive in the 21st century. Sponsored by ArtsBoston.

For more information visit handelandhaydn.org/mcana or call 617 262 1815.



HANDEL+HAYDN SOCIETY

HARRY CHRISTOPHERS ARTISTIC DIRECTOR

2015-2016 BICENTENNIAL SEASON

Join the Handel and Haydn Society and Artistic Director Harry Christophers for an unforgettable 201st Season featuring H+H's Period Instrument Orchestra and Chorus performing a wealth of grand works and intimate gems with a roster of acclaimed artists.

MOZART REQUIEM

Oct 2 at 7.30pm + Oct 4 at 3pm
at Symphony Hall

ALL BEETHOVEN

Feb 26 at 7.30pm + Feb 28 at 3pm
at Symphony Hall

BAROQUE MASTERS

Oct 30 at 7.30pm + Nov 1 at 3pm
at NEC's Jordan Hall

BACH ST. JOHN PASSION

Mar 11 at 7.30pm + Mar 13 at 3pm
at Symphony Hall

HANDEL MESSIAH

Nov 27 at 7.30pm, Nov 28 at 3pm,
Nov 29 at 3pm at Symphony Hall

MOZART AND BEETHOVEN

Apr 8 at 7.30pm at NEC's Jordan Hall
Apr 10 at 3pm at Sanders Theatre

BACH CHRISTMAS

Dec 17 at 7.30pm + Dec 20 at 3pm
at NEC's Jordan Hall

HANDEL SAUL

Apr 29 at 7.30pm + May 1 at 3pm
at Symphony Hall

ALL HAYDN

Jan 29 at 7.30pm + Jan 31 at 3pm
at Symphony Hall

FOR COMPLETE PROGRAM INFORMATION
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HARRY CHRISTOPHERS ARTISTIC DIRECTOR

BACH *ST. MATTHEW PASSION*

Friday, March 27 at 7.30pm

Sunday, March 29 at 3pm

Symphony Hall

Presented in association with
ROPES & GRAY

Harry Christophers, *conductor*

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Roderick Williams, *baritone (Jesus)*

Joëlle Harvey, *soprano*

Anna Stéphany, *mezzo-soprano*

Matthew Long, *tenor*

Sumner Thompson, *baritone*

BE THERE, THE BICENTENNIAL SEASON CONTINUES:

BACH *ST. MATTHEW PASSION*

March 27 + 29
Symphony Hall

Experience Bach's supreme masterwork, performed during the final days of Lent. The *St. Matthew Passion* was premiered in the US by H+H in 1879.

HAYDN *THE CREATION*

May 1 + 3
Symphony Hall

The Creation, widely considered Haydn's crowning masterpiece, was premiered in the US by H+H in 1819, just 10 years after Haydn's death. Don't miss this first H+H performance since 2001.

HANDEL + HAYDN SINGS

June 18
Symphony Hall

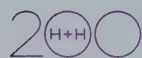
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History of Great Hall

Needham Town Hall and the James Hugh Powers Hall: A History

For Needham's first 130 years, town meetings were held wherever there was space. Most often, this meant at the Meeting House, the town's only public building, and the center of both spiritual and political authority.

Once the Sunday service concluded, the minister would step down from the pulpit and the town Moderator would take over. In 1834 a state law formally separated town governance from the affairs of the church. For the next few years, town meetings took place in a variety of locations, including private homes, taverns, and the assembly room built above the general store.

In 1838 an appointed committee looked into erecting a "town house" as a location for conducting town business. The result was a large room added to the town poorhouse, on the dividing line of Needham's East and West Parishes. It took twenty more years before the Hall



Needham Town Hall in 1911 during the Town's Bicentennial Celebration

had seats or a clock, but this arrangement lasted until the Parishes separated in 1881, and Needham lost the building to Wellesley. The poorhouse/town hall later became the clubhouse building for the

Wellesley Golf Club and was demolished a few years ago.

The split with Wellesley was both an economic and emotional trauma for Needham, as the incorporators of Wellesley explicitly stated that the reason for the split was their desire to no longer be tied to the less affluent, more rural half of the town. As a result, the last few decades of the 19th century became a time of transition. The town center migrated from its old location at the intersection of Nehoiden Street and Central Avenue to the new railroad junction at Great Plain Avenue. Over this same period, Needham's economy became less agricultural, as the railway brought new merchants and businesses into town,

and as the knitting factories of Needham Heights grew prosperous.

The new town center needed a focal point, but for the next two decades the town was unable to agree on a plan for a town hall, so temporary municipal offices were established in rented rooms above the General Store on Great Plain Avenue. Finally, in 1901, Town Meeting recognized the increasingly urgent need for "proper and fitting accommodations" from which to conduct town business. This new Town Hall was completed in 1903 as a civic monument to Needham's Twentieth Century identity.

For its first 50 years, the Town Hall's large second-floor hall was the community's meeting place – not only for Town Meeting and official business, but also for celebrations such as the Bicentennial in 1911, trade fairs, military recruiting, theatrical and dance performances, and balls. These functions scattered to school gyms and auditoriums after the second floor was partitioned for office space in the 1950s.

By 2009 the Town Hall was in need of repair and critically short of space. Town Meeting approved the cost of a renovation and expansion, much of



Bicentennial Banquet - the closing event of the 1911 celebrations in the "Great Hall"

it paid for with Community Preservation funding. A large addition to the building created office and meeting space and allowed the second floor "Great Hall" to be returned to its original function as a meeting and event hall. As part of Needham's Tercentennial celebrations in the fall of 2011, the Great Hall was dedicated as the James Hugh Powers Hall, in honor of Mr. Powers' long and energetic service to Needham. The Hall now serves as the site of town services, meetings and celebrations, including the *Needham Bank Great Hall Concert Series*, helping to expand the cultural and economic life of Needham. As it enters its second century, Needham Town Hall is more than ever the civic and emotional heart of our town.

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About GHPF

Tonight's performance and the rest of the Great Hall Concert Series are brought to you thanks to the efforts of The Great Hall Performance Foundation, Inc., a 501(c)3 corporation pledged to continue the good works of its predecessor organization, The Citizens for the Preservation of Town Hall, Inc. Our philanthropic mission continues to focus on historic preservation, building community, and economic development, as well as on elevating the stature and awareness of the performing arts in Needham's Public Schools.

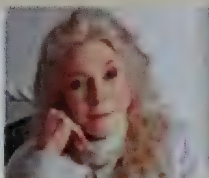
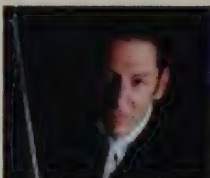
To that end, The Great Hall Performance Foundation has worked closely with the Town Manager, the business community, allied arts organizations, and the Schools to provide outstanding but affordable concerts in our beautifully restored Great Hall. As part of this effort, Needham students are involved in all facets of concert series planning, production, and performance. Furthermore, a large donation from

the proceeds of the season is contributed annually by the Foundation to the Needham Schools' Fine and Performing Arts program.

We are now hosting our third season of performances. Each season features a renowned, world-class artist from the pop, jazz, classical, and folk genres. We are already in the process of planning for the 2015-2016 season, with more big-name acts and even greater student involvement. Join our mailing list to stay informed about our concerts and plans. And if you have any interest in volunteering to help out, we can certainly use you. Please contact us through our web site www.greathallperformance.org.

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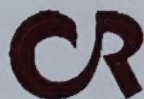
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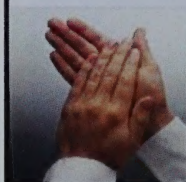


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